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MR. HULLAH'S SECOND REPORT ON MUSIC IN OUR TRAINING SCHOOLS.

WE noticed, in the MONTHLY MUSICAL RECORD for last October, the appearance of the first report on the musical examinations in the training schools of Great Britain, by Mr. Hullah, the Government Inspector. That gentleman has just forwarded to us his second report, for the year 1873; and some extracts from it and remarks upon it will probably interest our readers.

It is satisfactory, in the first place, to observe that Mr. Hullah, wisely avoiding all those discussions of the various systems of teaching music which, not unnaturally, so much irritated the Tonic Sol-Faists last year, confines himself in the present report to a statement of facts and results. Almost the only reference to the Tonic Sol-Fa system occurs in the first page, where Mr. Hullah says:—

"The objections to this use [*i.e.*, of the "movable *Do*"] entertained by a large and increasing number of teachers, are not objections of principle, but of practice; they find no fault with it in theory, but they see that its application must be most limited, and that however adapted to meet the requirements of ancient, it is altogether unequal to those of modern music."

We do not propose here to re-open the discussion as to the relative advantages of the Tonic Sol-Fa and other systems of teaching music. We have on more than one occasion expressed a strong opinion of the merits of the Tonic Sol-Fa as an elementary system; but it certainly is, as Mr. Hullah here says, at a disadvantage in modern music. Take for example such a composition as Brahms's *Deutsches Requiem*—a work in which modulations are of frequent occurrence, and often very abrupt. No one but a good musician can determine the keys into which the music goes with anything like certainty; and a singer who had merely learned on the Tonic Sol-Fa system would, we think (though we are, of course, open to conviction), find himself in difficulties on nearly every page. If he were possessed of sufficient general musical knowledge to be able to determine his key for himself, he would, of course, be safe; but we doubt whether the system gives sufficient instruction to assist the singer in a case of this kind. The work can, of course, be translated into the Sol-Fa notation, and the difficulty thus got over; but every Sol-Faist who desires also to be a good musician must study the ordinary notation as well as his own—a fact which is, we are happy to believe, recognised by Sol-Faists themselves. So long as they confine themselves entirely to the works which are to be had in their own notation, their musical knowledge must necessarily be very incomplete. We write these lines not, as we think Sol-Faists will believe, from any prejudice against their system, but simply because it appears to us that this is its weak point. If we are wrong, we shall be glad if some competent member of their body will correct us.

To return to Mr. Hullah's report—it is gratifying to hear from him that the results of his examinations, "if not yet satisfactory, are encouraging, and that they show a considerably increased amount of skill in practical music on the part of the students to whom they refer."

The Inspector states that his course of examination, though similar to, was not identical with that of the pre-

ceding year. While hearing the pupils sing collectively a piece that they had previously practised, he abandoned the collective "sight test." The reason for this was that, as he stated in his last year's report, a few good sight-singers would always pull the rest of the class along with them; and consequently, while no estimate of individual capacity could be formed, an erroneous opinion might sometimes be entertained as to the ability of the class as a whole. On this point all who have had any experience in chorus-training will fully agree with Mr. Hullah.

The greater part of the time was occupied in individual examination, concerning which Mr. Hullah writes as follows:—

"I drew my tests for this individual singing at sight from Mendelssohn's oratorio *St. Paul*, which I selected because it could be obtained in the Tonic Sol-Fa as well as in the established notation. To this work I confined myself, because a very reasonable wish had been expressed that the students of all the colleges should be tested "in the same music." I put before each student first the chorale (No. 3) "To God on high," calling upon him to sing or Sol-Fa his own part while I played the other parts on the pianoforte or harmonium. If he did this fairly I applied a slightly severer test, in the chorus (No. 11) "Happy and blest are they," which being encountered successfully, I passed on to (No. 35) "O be gracious, ye immortals" (in triple time), and then to (No. 26) "How lovely are the messengers" (in compound time). In some cases even I had the pleasure of hearing read passages from the more difficult and rapid movements, "Rise up and shine" (No. 15), and "O great is the depth" (No. 22), with perfect correctness and apparent ease. Instances, however, of such proficiency presented themselves but rarely. The skill of the average student is as yet but small; nor is it reasonable to expect it to be materially greater than it is, so long as he is sent into the training college with such insufficient preparation of his voice or ear as at present. Of the 1,636 students I examined last year, no less than 985 had, previous to their entry, received no instruction even in the first elements of music, and many had never even sung "by ear." Yet the majority of them had been pupil-teachers. "Were you a pupil-teacher? Yes. Did you know anything of music when you entered this college? No." Such was a portion of the dialogue I took part in with nearly every student presented to me."

The last part of this extract shows where the difficulty with respect to the musical education of our future teachers really lies. In order thoroughly to remove the disabilities—perhaps one should rather say disadvantages—under which the training colleges necessarily suffer, we must go further back, and begin with the pupil-teachers. Mr. Hullah urges with much force that of no other study but music is a training college expected to teach the very elements. Every student before admission is expected to know at least the "three R's." But, as mentioned above, more than half those whom the Inspector examined had, when they entered college, received absolutely no instruction even in the rudiments of music. And the disadvantage is twofold. Not only must much time be given to this part of the subject which might have been saved; but it is well known that the difficulty to an adult, or even to a youth, of acquiring the elements of music, is far greater than that which the same study offers to a child. Teachers of singing classes in schools will almost invariably find that the youngest pupils are also the aptest; and it is only reasonable to hope that the general introduction of vocal music as a branch of school education may, in a few years, produce results which will enable Mr. Hullah to report much more favourably on the general musical acquirements of those whom he examines than he is able to do at present.

A very curious point, and one which has certainly surprised us not a little, is mentioned by Mr. Hullah with respect to the "ear-tests," that is the power of writing down correctly a piece of music sung. He says:—

"Some of the best 'readers' whom I have examined have failed under the application. Of the seventy-four second-year students

(male and female) in the Free Church training college, Glasgow, the musical instructor in which attaches much value to these tests and carefully prepares his pupils to undergo them, only two or three succeeded in naming the notes forming the more difficult passages I sang to them, and only four or five others the easier ones. This result, it is fair to say, may be greatly due to the fact that of these seventy-four students, sixty-six had received no kind of instruction in vocal music on their entry to the college."

The suggested explanation hardly seems to us satisfactorily to account for the failure, because we should certainly have expected that the same amount of musical knowledge which would enable a pupil to sing correctly at sight, would also have enabled him to recognise the notes when sung to him, unless (which there seems no ground for supposing) Mr. Hullah's test were unreasonably difficult.

It is satisfactory to find that many of the excellent practical suggestions offered in the first report have been adopted in the training colleges during the past year. The abandonment of the practice of slight part-songs, which can be frequently learnt "by ear," and of what we may call "exhibition concerts," the preparation for which takes up much time, with very little real benefit, are both steps in the right direction.

The advantages of "Sol-Fa-ing," as necessitating close attention to the notes to be sung, are thus insisted upon:—

"I do not think that sufficient attention is given everywhere—possibly sufficient importance is not attached—to the practice of 'Sol-Fa-ing.' My principal reason for advocating this practice so strongly is, that it presents to the teacher the only possible guarantee that his pupils are studying, or indeed looking at, the symbols from which they are supposed to be singing. A student with a quick ear may, under the influence of those about him who are more attentive or more apt than himself, sing a passage with approximate, nay, with perfect correctness, without understanding or trying to understand anything about the characters in which it is written; in other words, without at all profiting by the exercise in which he is engaged. But he cannot possibly assign any names to these characters, he cannot 'Sol-Fa,' without looking at them. This once become a habit, half the labour of teaching him is over. Those who can name notes fluently can, it will be found, generally sound them; though the converse of the proposition may not be universally true. I believe that a large number of persons who do not Sol-Fa rely for tune on their neighbours, and for time on the words before them: convenient aids for those who dislike the trouble of thinking, but certainly not likely to promote the self-dependence indispensable to a teacher. The extent to which one student helps another, though not without its advantages, is one of the principal difficulties to the teacher and dangers to the student in a singing class, and both teachers and students should eagerly avail themselves of a contrivance so calculated as Sol-Fa-ing to lessen this difficulty and danger. The business of the teacher in a training college is not (save incidentally) to form a pleasing choir, but a body of vocal musicians, every individual member of which shall be able to teach vocal music. Those of it who, from whatever cause, show the most aptitude, he may to a great extent, like 'the pounds' in finance, leave 'to take care of themselves'; but the unapt or the negligent, like 'the pence and farthings,' he must 'take care of,' periodically testing them by individual examination and frequently bringing to light their shortcomings."

The re-introduction of harmony into the subjects for examination, is another step of which we most heartily approve. Nothing is a greater assistance to the singer than such an insight into the structure of a composition as this study insures; and, as Mr. Hullah points out, students will not "keep up" the subject unless they know that they will have to be examined upon it. He mentions incidentally, as a parallel case, the curious fact that it has been found necessary in training colleges to teach higher mathematics than there was any demand for, in order to prevent the students forgetting the first four rules of arithmetic.

Before proceeding to notice the tables of statistics ap-

ended to the report, we must quote Mr. Hullah's excellent concluding remarks on the interdependence of theory and practice:—

"I have found, in some of the music teachers in the colleges I have visited, a want of recognition of the interdependence of theory and practice, exhibited in a disposition to treat them as things to be considered and dealt with separately. Nothing could be more false in principle or more mischievous in application. The value of theory should be estimated according to its bearing on practice, disconnected from which it is wanting in life, purpose—I had almost said, meaning. In the degree in which the student realises to his ear—knows the sound of—what he sees, talks about, or writes, he is a musician, and no farther; and to enable him to do this should be the end and aim of his musical instructor. His theoretical knowledge, apart from his practice, will be as useless as his practice, apart from his theory, will be empirical. The best illustration of a principle of harmony—for instance, the doubling in or omission of notes from a chord, or the resolution of a dissonance—is the practical one of playing it or making the student take his part in it; and the true mode of correcting practical error is not the tempting because ready one, so 'wise in show,' of example, but the more laborious, and it may seem tedious one, of analysing the structure of the passage in which it has been made. As a rule, teachers sing too much, and talk too little, in a practical lesson; and they talk too much, and play or sing—or make their pupils do so—too little in a theoretical one. In a word, no so-called theoretical lesson should pass without practice; no practical lesson without theory."

These thoroughly sensible and practical words deserve attention from other teachers besides those of training schools. We have always found in our own experience that if a pupil had some, even a slight, knowledge of harmony, it was a very great aid whether in singing or playing; and we would recommend that, wherever practicable, the rudiments of the theory of music should accompany the teaching of the piano, or the singing lesson. The saving of labour to the teacher will be quite as great as the practical benefit to the pupil.

A comparison of the tables of marks of "excellent," "good," and "fair," with those of the previous report, shows the general average, as Mr. Hullah remarks, to be below that of last year. It is probable, however, as he adds, that this is to be accounted for by the introduction of a new subject—harmony—into the examination. The average of "excellent" marks is less than half that of the previous year, being for the male students only 1·78 per cent., and for females the insignificant total of 0·28, or about one student in four hundred! In only three of the female colleges (Gray's Inn Road, Salisbury, and Whitelands) were any "excellent" marks obtained at all. On the other hand, one of these colleges—the Edinburgh Episcopal—obtained the full number of cent. per cent. marks by "good" and "fair," thus showing that if there were no "excellent" students, there were at least no bad ones. The same number was obtained by the male college of York and Ripon, in which, however, one pupil obtained marks as "excellent." By far the highest average of excellence was obtained by the Borough Road, the percentage being 8·47, the total average of marks being 93·21. If this is somewhat less than one or two other colleges, it should be remembered that Borough Road is one of the largest of these institutions, and that out of fifty-nine pupils whom Mr. Hullah examined, it was only reasonable to expect that there would be a few poor ones.

It is satisfactory to see that Carnarvon, which last year distinguished itself by being at the bottom of the list, with an average of only 22·22, has this year improved, and was rated at 73·53—a clear proof of the practical value of the examinations. It is curious that the lowest average this year (Durham) should be 44·44, or exactly double that of the lowest last year.

From the general tone of the present report, there

seems good reason to hope that this year will show a further improvement in the state of music in our training schools. May the expectation not be disappointed!

WEBER'S "KAMPF UND SIEG."

BY EBENEZER PROUT, B.A.

(Concluded from p. 97.)

To the "Warriors' Chorus," noticed at the end of our last article, succeeds another of a totally different character. The enemy is now heard approaching. The last chorus closed in the key of C. After two portentous rolls *pp* for the drum in E, the second of which is expressly marked to be followed by a "long pause," the "March of the Enemy" (*Feindlicher Marsch*) strikes our ear. In order to obtain as striking a contrast as possible with the preceding movement, the key, the time, the rhythm, the orchestration, are all changed. This new march is in the key of A, *vivace*, 6-8 time, and scored intentionally in a somewhat shrill manner for two piccolo-flutes, oboes, bassoons, horns, and side-drums. After eight bars *solo* for the last-named instruments, by which the new rhythm is firmly established, the march begins thus:—



For the sake of clearness in this compressed score, only the first bar of the horn parts is given; they fill up the harmonies in the middle octave, while the side-drums mark the rhythm. In the course of this movement occurs one of Weber's happiest inspirations. While the wind instruments continue the music of the march, the chorus of tenors and basses enters, in long-sustained notes, with the second verse of Theodore Körner's "Prayer before the Battle"—one of his series of patriotic songs, entitled "Leyer und Schwert," which, at the time of the great European war, roused all Germany to enthusiasm. The following are the words here introduced:—

"Wie auch die Hölle braust
Gott, deine starke Faust
Stürzt das Gebäude der Lüge!
Führ' uns, Herr Zebaoth,
Führ' uns, dreiein'ger Gott,
Führ' uns zur Schlacht und zum Siege."

Our readers may form some idea of the grand effect of these fine lines, declaimed in sustained notes against the quick march, from a quotation of the opening phrases:—



This is accompanied in its opening bars by the phrase for the wind quoted above, and by putting the two extracts together an approximation to Weber's idea will be obtained. At the close of the prayer the march dies away, and its last notes lead without a pause into the following number, the "Battle." Here is another movement which, from its nature and form, almost defies analysis. This arises chiefly from the fact that there are no passages which can be selected for quotation as principal subjects. It must not be inferred from this that the music is incoherent, for quite the reverse is the case. There is decidedly a *unity* about the whole, but it is a unity of feeling—of what the Germans call "*Stimmung*," the mental impression produced by the music—rather than of actual notes or phrases. Weber's own description of his work should be borne in mind. He says in his analysis, to which reference has already been made, "My immediate aim was to depict, as accurately and intelligibly as possible, the feelings of human nature at so great an event, through melodies which, as belonging to every nation alike, are in the mouths and ears of all." From this point of view it is evident that as the spectacle of a battle would excite ever-changing emotions, the music by which those emotions are to be depicted must also be constantly varying. Hence the absence in this piece of anything like regular thematic developments. The orchestral pictures succeed one another like so many different lines of the same poem, which all form a connected whole, though the same idea is not repeated *verbatim* in different stanzas.

A few points may be noticed however, about this "Battle," which will help to form some idea of its character; and, first of all, the moderation of Weber's scoring must once more be admired. In spite of the temptations to noise which such a subject must naturally present to any composer, he still holds his trombones, big drum, and cymbals in reserve. He here returns to the key of D minor; and the music, although much more brilliantly scored, bears some affinity to the orchestral prelude of the cantata, which, it will be remembered, is in the same key. With the exception of the vigorous horn and trumpet-calls heard from time to time throughout the movement, the principal part of the music is given to the strings, which now rush along in impetuous scales, then dash up and down in wild broken chords, and anon shudder in a vague *tremolo*. Much of the effect of the movement depends also upon the choice of tonalities. In the course of the 147 bars of which it consists, there are sixteen distinct modulations, and only three of these are into major keys. This large preponderance of minor modes, while it gives an appropriately gloomy tone to the music, is also managed with such technical skill as in no degree to become monotonous. Especially fine are the transition from C minor to A minor (score, p. 25, bar 3), and the sudden introduction of the key of D flat major (p. 27)—the latter being the first major key used in the movement.

There is a lull in the battle. The orchestra, having returned to its original key of D minor, subsides to a *pianissimo* on the dominant, when suddenly comes one bang *ff.* on the big drum (now used for the first time in the work), and the wind instruments (piccolos, flutes, oboes, clarinets, bassoons, horns, and trumpets), with the side-drums, strike up the representative air of the old French Revolution, "Ah, ça ira!" The effect of the abrupt introduction of the key of D major is electrical. The enemy has been reinforced, and through the tones of their national melody we hear the desponding cry of the Germans, "Des Feindes Spott! O Höllengraun." The full orchestra (still no trombones) repeats the air, and as

its echoes die away, the chorus, *piano*, sings "Verlässt du, Gott, die Dir vertrau'n?"

But the hour of victory draws near. In the following piece the approach of Blücher's army is depicted. We hear their horn-signals as they draw near. Here, again, Weber has introduced the real military signals of the Prussian army, which would be, of course, recognised at once by his hearers. The construction of this short movement is remarkably simple, yet extremely effective. After the first distant horn-calls, *piano*, the strings enter with a unison passage of six quavers only—



beginning *pp*, and repeated for twenty bars with constantly increasing force, accompanied by the various horn-signals. The chorus in recitative sings meanwhile—

"Ha! welch ein Klang!
Auf Windesflügeln
Sprengt's von den Hügeln
Die Flur entlang.
Die Fahnen wallen
Die Hörner schallen!"

Here the signals are given, "Form columns!" "Charge!" and, with another of Weber's peculiarly "happy thoughts," at the words—

"O Himmelslust in Todesdrang!
Das ist Freundes muthiger Schlachtengesang!"

the last phrase of his popular chorus, "Lützow's wilde Jagd," is sung *ff* by the unaccompanied voices in full harmony. This piece, under its name of "Lützow's Wild Hunt," is so well known in this country that it is unnecessary to quote the passage; but in order that its special appropriateness may be perceived, and to prevent a possible misconception arising from its English title, it may be as well to say that "Jäger" in German (like the French *chasseurs*) means not only "huntsmen," but also light cavalry, and that "Lützow's Jäger" were a celebrated Prussian regiment of horse, whose deeds are sung in Körner's stirring words.

On the last note of the chorus, the full orchestra (with trombones added for the first time in the work) enters with the "Renewed Battle" (No. 9). This is the culminating point of the whole cantata, and, from its power and dramatic truth, one of the finest things to be met with in Weber's music. But here again, as in the preceding "Battle" movement, analysis is exceedingly difficult. Instead of attempting a detailed description, I will content myself by quoting Weber's own account, merely supplementing it by one or two extracts from the music. He says, "Hardly have the warriors sung the first four lines, beginning 'Den Kampf erneut,' when the insolent 'ça ira,' already imagining itself victorious, bursts in again, but is in a moment crushed by the chords of all the rest of the orchestra, in constantly shorter phrases, till at last it succumbs altogether." A quotation or two will make this point clear to our readers. The first entries of the "ça ira," and their interruption by the orchestra, are thus given:—



the gradually shorter interruptions later in the movement taking the following shape:—



It must in justice be said that, though this treatment of his subject is most effective, Weber can hardly claim the merit of its first invention. Something very similar is to be found in Beethoven's "Battle of Vittoria," in which the old French air, "Malbrook," is also heard in disjointed fragments, and in a minor key, at the close of the battle. But to return to Weber's description. He continues: "The music from this point modulates in unexpected manners, so that the hearer can nowhere get a firm hold of the undecided keys, till at last in E major, with the entry for the first time of the 'Turkish music' [the German name for the big drum, cymbals, and triangle], the 'Hurrah!' resounds fearfully, is repeated after the words 'setzt an den zersprengten flüchtigen Tross den letzten Hauch von Mann und Ross,' and at last all the wind instruments, trumpets and trombones, peal forth the lofty 'God save the King,' while the strings, side-drum, &c., continue and finally end the battle."

The effect of this fine movement is much increased by the recitative-like interjections of the chorus, which throughout keep up a sort of running commentary, and greatly assist the comprehension of the music. The most important part is, however, given to the orchestra, and

the movement in this respect curiously foreshadows Wagner's method of procedure in some of his more recent works.

The treatment of the "God save the King" is identical, even to the minutest details, with that with which we are all so familiar in the *Fidel* overture, written three years later, excepting that here it is followed by a *pianissimo* close to introduce the next number. In order that its appropriateness in both pieces may be seen, it must be remembered that it is not only the British but also the Saxon national anthem, and was, therefore, alike suitable for the jubilee of the King of Saxony and for the close of the Battle of Waterloo.

The remainder of the cantata is, with the exception of the final chorus, comparatively unimportant. In the three numbers (10 to 12) which follow the battle, Faith, Hope, and Love again come forward to congratulate the nation upon their victory, and to exhort them to praise the name of God, who has blessed their arms. The music is of a fragmentary character, though containing several genuinely Weberish touches, and by no means equals what has gone before it. One is somewhat in doubt as to whether our composer's inspiration was for the moment exhausted by his previous efforts—as we know from his diary that this was one of the portions of the work which he wrote last—or whether, as is perhaps equally probable, he felt that the hearer's attention could not be constantly kept on the stretch, and therefore after the excitement of the "battle," and to give a little breathing-time before the last chorus, he purposely descended to a lower level.

The recitative, No. 12, concludes with the exhortation, "Völker, preist Gottes Namen!" to which the people at once respond in the final chorus, "Herr Gott, dich loben wir!" This is not only one of the best portions of the work, but one of the finest pieces of choral writing which Weber has produced. It is unfortunately so full of interesting material, that it would require at least a dozen quotations to do full justice to it. Only a brief outline can be given here. It commences with a *canto fermo* for unaccompanied chorus in unison, of which much use is made subsequently:—



After the pause the time changes to an *allegro maestoso ma con fuoco*, and a prelude of eight bars for the full orchestra leads to the following phrase for the chorus:—



At the eleventh bar the music subsides to a *pianissimo*, with a charming melody for the voices, "Ewiger Urquell des Guten," accompanied by moving quaver passages for the violins. The feelings of rejoicing and devotion are alternated, till presently the solo quartett enters, unaccompanied, with another lovely phrase:—



This passage is then repeated, *piano*, by the chorus, accompanied by the strings with quavers again for the first violins; and after a dominant pedal of four bars, followed by a pause, the subject of the final fugue is announced by the tenors. It is founded, as will be seen, on the opening *canto fermo*:—



This is the only example of fugal writing which occurs through the work. Though not very strict in style, it is masterly in its effect. After some considerable development, a close in B minor is reached, and in this key the quartett phrase already quoted is reintroduced, a singular alteration in its character being produced by the employment of the minor mode. Still further and freer developments of the fugue by the chorus follow, and we then reach the climax of the movement. Here the phrase, "Gieb und-erhalte," &c., for the solo voices once more recurs, now in its original form, and the subject of the fugue is with rare skill introduced with it. If the reader will compare the last two extracts, he will see that the fugal subject dovetails in most beautifully to the quartett—the second note of the former going with the first of the latter. Of course Weber must have designed this in selecting his themes; but they are so unlike in character that probably no one would have suspected that they could be worked together, had not the composer shown it. A brilliant *coda*, with several very fine effects, which I must forbear quoting, brings the movement and the cantata to a worthy conclusion.

Considered from an exclusively musical point of view, it cannot be denied that the present work is in places open to the charge of irregularity in form and construction. In this respect it is certainly inferior to the *Fidel-Cantata*, but it is so full of dramatic force, and contains so much genuine inspiration in its melodies, that it has always and deservedly been ranked among its composer's masterpieces. One cannot apply the same measuring-line to all compositions, and the *Kampf und Sieg* must be taken for what it is—an attempt musically to express the emotions caused by a great national event. As such, no one will think of pronouncing it a failure.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, July, 1874.

FOR a time the musical vacation prevents us from sending any report from here, but affords us an opportunity of noticing the musical doings of other capitals. In reviewing these, real concert music does not attract our principal attention, for this is almost always of an international character. The performance of a symphony by Beethoven, Schumann, or Mendelssohn will make much the same impression on the audience whether played at St. Petersburg, Leipzig, London, Paris, or New York, supposing the orchestras to be of the same strength and quality. But this circumstance is entirely changed if the music contains something specifically national, and if the respective work of art can only become effective through the alliance of music with poetry. This is most strikingly shown in the opera. All operas of the most renowned masters (excepting perhaps a few of Mozart's) are national art-works, often requiring many years to be completely understood beyond their native land. At present we find Wagner's operas very popular in Germany, and their great importance is here honoured to its full extent. With the exception of parts of *Lohengrin*, we believe that the productions of the greatest living master are but little known to, or quite ignored by, the musical public of other countries.

We do not overlook the extraordinary difficulty of introducing a great and national German opera abroad; and we quite understand the long delay in the performance in a neighbouring country of some of the most striking works of art. In order to remove such difficulties, to awaken a desire for such foreign art-productions, to lead the public to acquire a complete understanding, and, lastly, to insure their success at a future stage performance, there is no other way but to acquaint the better class of the musical public with some parts of such works. However doubtful the success of performing a single number from an opera may be, and little as the whole effect of a dramatic opera can be realised in the concert-room, remembering also that from a theoretical point of view the fragmentary production of an opera at a concert is looked upon as an æsthetic sin, yet in practice this procedure has often proved successful, and no professional musician will now hesitate to persevere in it (in most cases to the vexation of the composer).

Wagner himself has often contended against such experiments; for it is evident that his musical dramatic productions can produce their proper and whole effect only on the stage. The conductors of German concerts, however, continued to bring forward overtures, solos, and ensemble pieces from Wagner's operas; and certainly, in spite of his violent opposition against fragmentary performances, the appearance of his operas on the stage was indeed first brought about by these means. At the present moment we find Mr. Edward Dannreuther, of London, following the same course. As far as we know, it is his restless energy and fiery enthusiasm which the London public have to thank for a first hearing of Wagner's music. Dannreuther's merits on this point will appear in more brilliant colours only when Wagner's works have once been adopted as stock pieces of the English opera repertoires.

How can the best use be made of a remedy which can be attacked from an æsthetical point of view, and which, if not carefully handled, may have a contrary effect from the one intended? In other words, how can one bring

about that an opera shall be heard to advantage at a concert? Little can be effected by performing songs; and the production of ensemble pieces and finales has also its difficulties, as the audience can but rarely imagine or follow the dramatic situation. The best way to proceed, in our opinion, would be to perform the principal parts of one opera at one and the same concert. If this were done, two points should not be lost sight of—first, the movements selected should be those possessing the greatest musical value; and, secondly, the text of the movements should not only make clear the dramatic situation, but also give the audience an idea of the whole plot of the poem. Where this is not possible, a short explanatory note might be given in the programme. Last of all, care should be taken that the consecutive pieces follow each other in some musical order, and that the performance of the chosen numbers does not occupy more than two hours or two hours and a half. After each single piece, proper intervals should be made for the audience to prepare for the ensuing number by reading through the text of the programme.

Let us try to make ourselves understood by an example, and suppose we had to arrange the fragmentary performance of *Lohengrin* in a concert-room, the production of the whole opera being out of the question; we should begin with the prelude, and continue with the third scene of the first act. The chorus would naturally only commence on the unaccented semi-quaver in the second bar; but then the finale would have to be played entirely to the end of the act, and without the cuttings so frequently made here for German stages. Then could follow the second scene of the second act—the beautiful duet between Elsa and Ortrud. The end of this scene could be formed by doubling the sixteenth bar of the afterlude in G major, and by then adding a fermate to the chord of G major. "Der Zug Elsa's zum Münster," the fourth scene, in E flat, would then follow, but only the slow and solemn movement (pp. 128 to 133 of Breitkopf and Härtel's vocal score). The fifth bar of page 133 would have to end with a fermate on the E flat major chord. The third act of the opera could be played as it stands. Certainly it would be more suitable for the concert performance to cut from the last bar on page 197 (Breitkopf and Härtel's vocal score), from the words "Tragt den Erschlagenen vor des Königs Gericht," to the last two bars of page 207, where *Lohengrin* begins his accusation with the words "Mein Herr und König."

The performance of the scenes mentioned would yet leave out a great deal of important matter from *Lohengrin*; for example, the beautiful second scene of the first act (the first appearance of Elsa), and some others; but for all this, we should have, at least, the principal musical points together in a concert performance not exceeding two hours and a quarter. A similar choice can be made in the *Meistersinger*, *Tristan und Isolde*, and in other works by Wagner. Since, at present, stage performances of these productions do not seem possible, we recommend these concert performances not only as a make-shift, but also as a preparation of the public for a future stage performance.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, July 12th, 1874.

MUSIC in Vienna! It is indeed more from habit than I make use of that superscription, as we have really no music at all at present. Save two theatres, the Carltheater and Theater an der Wien, all our art-temple have been shut. Who would visit a performance and sacrifice an evening in such heat? There is only one sort of people who take no notice of the weather: those men who handle

the horrible barrel-organs know no heat, no cold, and torment peaceable inhabitants, who are condemned to sit in town, and to read in the daily newspapers how happier mortals study the mountains, the lakes, the baths, or the more quiet home of a retired villa in the country. And yet we had a concert, and a noble one, amidst the dead season, on the occasion of the visit of the Grand Duke Constantine of Russia. It was on Monday, the 29th of last month, when the director of the Hofoper, Herr Herbeck, now Ritter von Herbeck, gave proof of the possibility of presenting a concert, even without the usual costly soloists. The deficiency of solo singers was that time well made up by the co-operation of the Wiener Männergesangsverein. The orchestra was that of the Imperial Hofkapelle and a part of the Hofoper. The programme, conducted throughout by Herbeck himself, was as follows: "Träumerei" (Schumann, arranged for a small orchestra by Herbeck); "Erscheinung der Alpenfee" (Schumann, *Manfred*); march in B minor (Schubert, instrumented by Liszt); phantasie on Russian airs, for orchestra (Glinka); solo on the harp (Zamara); violin duo, executed by Frl. Therese Seydel, of our Conservatoire (pupil of Hellmesberger), and the younger Hellmesberger. The Männergesangsverein then performed two Volkslieder, Corinthian and Suabian; "Gondelfahrt," by Schubert; "Bei uns z' Haus," waltzer by Johann Strauss. The whole programme of that Court concert, executed in the Lustschloss Schönbrunn, found a brilliant reception. The previous evening the Grand Duke was entertained with a theatrical performance. Yes, a theatrical! The choice was indeed not difficult, as only two theatres were performing. The Carltheater was the winner, and the imperial guest heard nothing less than the classical *Angelot*, on which occasion the performer of Mlle. Lange (the very clever and beautiful Frl. Link) was troubled in her rural siesta, to divert his Russian Highness.

The said Männergesangsverein is about to undertake an excursion to Venice, invited by the authorities of that town. It is the first time that a German Gesangsverein, and one of such high reputation, will sing the songs of Schubert and others in the country of song. The Verein will leave Vienna on the evening of the 22nd of August by special train, and will arrive on Sunday. On Monday evening will be a great Serenata, arranged by the community. The Marcus Place will be illuminated; the Verein will row in the Grand Canal, performing some songs in different places; and, on returning to the Marcus Place, will give a great concert on a tribune expressly erected after a design sent from Vienna. That first festival will last from nine till two o'clock. On Tuesday, at nine in the evening, the Verein will give another great concert in the Venice Theatre for the benefit of the community. On that occasion there will be sung some choruses also in the Italian language, the words translated from the German. Some instrumental solos by Concertmeister Hellmesberger on the violin, by Professor Doppler, *virtuoso* on the flute, and a quartett of French horns will be another attraction. The Verein had the intention also of singing a composition by Verdi, for which occasion it invited the Maestro to write a four-part chorus. But Verdi declined politely, "on account of want of time." Was that the echo of the fatal utterance of Herr Dr. von Bülow? It will be interesting to see which songs the singers have chosen for that occasion. Here they are: "Zum Walde," by Herbeck; "Wasserfahrt," by Mendelssohn-Bartholdy; "Piratengesang," by Otto; "Grün" (with accompaniment of French horns), by Storch; "So weit," by Engelberg (Dr. Schön); "Toscanische Lieder," by Weinwurm; "Gondelfahrer" and "Nachtigall," by Schubert; "Der Frühling ist ein starker Held," by Esser; "Vineta," by Abt;

"Tanzlied," by Sandtner; "Liebesglück," by Kremser; "Ich grüsse dich," by Härtel; "Italienische Volkslieder," arranged for four-part chorus by Weinwurm and Kremser, the two Chormeisters of the Verein.

From the Hofoper it is reported that Frl. Bertha Steinher, one of the last guests, is engaged; likewise the very young Frl. Juli Dalena (Kropp), for floritura singing, from Easter next year; Frau Koch-Bossenberger has quitted the stage, and is engaged at Hanover. The Komische Oper is still to be let or sold. Quite a whole literature has been written, *pro* and *contra*, about the closing of that theatre. About twenty-six of the singers held meetings, engaged an advocate, and boasted like Shylock of their rights. Now all is quiet; the wardrobe has been sold to pay debts; the orchestra has gone on a two months' engagement to Warsaw, and now and then report mentions names whose bearers are bold enough to risk an enterprise which begins with debts. It is a pity for the loss of the praiseworthy members, as some are indeed very good, and can be recommended everywhere; as, for instance, Herren Hermany, Ausim, Frl. Wiedermann, and others. Herr Müller, the younger Kapellmeister, a very clever and active musician, was invited to return to his former engagement in Hamburg; but he declined, as he is much occupied with finishing an opera. I wish that it may be another *Der König hat's gesagt*.

Correspondence.

MUSICAL DEGREES.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—I should be very glad if you or any of your readers could give me information about the examinations for the degree of Mus. Bac. at Cambridge. What standard in the theoretical part is required; and if candidates are required to play at sight, or from the full scores, what amount of execution is required. Also what book or books it would be advisable to study, and if any book is published expressly for those preparing for the examination. And I should like to know about the expenses connected with it. I enclose my card, and remain, faithfully yours, A SUBSCRIBER.

[Our columns are open for the required information.—ED. M. M. R.]

Reviews.

Violin School. By FERDINAND DAVID. London: Augener & Co. Leipzig: Breitkopf und Härtel.

THE late Ferdinand David, the well-known Concertmeister at Leipzig, and the intimate friend of Mendelssohn, while himself one of the first of German violinists, was no less great as a teacher than as a performer. When we remind our readers that among his pupils were such artists as Joseph Joachim and August Wilhelm, it seems superfluous to add a word as to the excellence of his system of instruction. And, although it is manifestly absurd to expect that every one who studies from his method should become a Joachim, there can be little doubt that the progress of any learner will largely depend on the excellence, or the reverse, of the system on which he is taught.

In the preface to the present work, Herr David with characteristic modesty says: "This instruction-book does not pretend to be a violin-encyclopædia. It intends merely to show the method which the author has been using for a number of years with his pupils. It is a difficult thing to learn a foreign language merely from a grammar; but it is quite impossible that anybody should master the complicated mechanism of violin-playing without the help of a teacher. The assistance of the teacher will therefore be needed wherever the instruction-book does not suffice. This remark applies chiefly to style and expression in playing, which cannot well be taught by printed words and musical examples. The following work treats exclusively of the technical part of violin-playing; and it must be left to the intelligent teacher to fill up in a judicious manner the unavoidable gaps in the method."

From this diffident preface we were led to expect less in the work

than we have actually found there. After a careful examination of the whole book, we can confidently pronounce it to be most admirable. It contains within the compass of some hundred and twenty closely-printed pages a very complete system of instruction, beginning with the simplest rudiments, and advancing by carefully graduated steps to the "higher development" of violin-playing. The work is divided into two parts, entitled respectively "The Beginner" and "The Advanced Pupil." The former commences with a description of the various parts of the violin, followed by minute and extremely clear directions as to the method of bowing, position of the left hand, &c. The original German text and an English translation are printed in parallel columns, and the latter is exceedingly well done. The excellent system is adopted of accustoming the pupil from the beginning to duet-playing—the very earliest and simplest exercises being furnished with an accompaniment to be played by the master. In this respect, as indeed in many others, Herr David's book reminds us of the capital Pianoforte School of Messrs. Lebert and Stark, with which, in point of merit, it may fairly be compared. After the first studies on scales and intervals are mastered, the rudiments of time are taught, and a series of progressive duets follow, in which the pupil's part is very simple, while that of the master is more elaborate, thus developing the learner's feeling for rhythm. The bowing, also, is most accurately marked. The pupil is next introduced to the various keys requiring flats and sharps; and here again we are reminded of Lebert and Stark's method, already referred to. Indeed, Herr David has gone even farther than those gentlemen; for not only are there no flats or sharps in the signature, but the pupil's part of the duets is ingeniously contrived so as not to require the use of the flattened or sharpened notes at all; these occurring only in the accompaniment written for the master. Many of these little pieces, moreover, are not only excellent for practice, but really interesting from a musical point of view. We then come to the whole of the major and minor scales, which are followed by a very useful "Exercise for the Intonation of the Diminished Fifth." Explanations of the various turns, grace-notes, &c., come next, after which the first part concludes with another series of duets in various styles, recapitulatory of all that the pupil has already learned. Any one who has been carefully and systematically through this first part, ought to be able to play on his instrument any reasonably simple music which does not require the use of any but the "first position."

Part the second introduces the learner to the various "shifts," or higher positions of the left hand. The explanations of these, and the exercises for acquiring them, are just as clear and admirable as those in the first part of the work. Each shift has its own series of studies, nor is it until all have been mastered separately that pieces in which more than one position is required are introduced. The fingering is in all cases so minutely indicated, that no pupil who will pay an ordinary amount of attention need be in any doubt as to which position he is required to take. The scales, arpeggios, and broken chords of the various keys through two and three octaves are then given; and after several useful exercises, on which we cannot dwell, we reach the important subject of the various kinds of bowing. This is treated in considerable detail, and with much clearness, after which studies are given for the shake and the *vibrato*. The exercises for double-stops, and for chords of three and four notes, seem to us peculiarly excellent. Herr David adopts the capital plan of sounding one note first, and then adding the second—a method calculated to insure accuracy of intonation. The recapitulatory "Exercise in Double-stops through all the Keys" (No. 134) is a combination of nearly all possible difficulties of this kind, and will afford a most useful test for the progress of the pupil. The larger part of the remainder of the work is devoted to the subject of harmonics, natural and artificial, and the method concludes with some exercises for the *pizzicato*. At the end of the book Herr David has given a list, which will be found very serviceable, of the works which he was chiefly accustomed to use for teaching advanced pupils; and, for convenience of reference, a complete explanation of the various signs used in the course of the work, to indicate bowing, &c., is appended.

We have dwelt on Herr David's School at more length than we usually devote to instruction-books, because we consider it a work of far more than average excellence, and think that those of our readers who are teachers of the violin may be glad to know of a really first-class method for their instrument, which, while complete, is at the same time less voluminous than most of the standard works which have preceded it.

MANDEL'S *Sixty Progressive Exercises for Wind Instruments, being Practical Illustrations to Part I. of Mandel's System of Music*. In Ten Books. Published for the Author: Kneller Hall, Hounslow.

ON the first appearance of Herr Mandel's System of Music, it

was reviewed in our columns; and it was then mentioned that the work was not intended for the general musical student, but for the bandmasters and bandsmen of our army—and we presume we may add, especially for the students of Kneller Hall. Unfortunately we have not the book by us just now for reference, and therefore cannot decide as to what particular portions these exercises are intended to illustrate; they seem, however, chiefly intended as studies for time and rhythm. For the mastery of these they are well adapted. The ten books of which the work consists are all complete, each in itself; each contains sixty exercises as duets for two of the instruments in most common use in military bands. The parts are thus distributed—the first book is for two E flat flutes, the second for two B flat clarinets, the third for two horns, the fourth for two trumpets, the fifth for alt-horn and euphonium, the sixth for two E flat clarinets, the seventh for two bassoons, the eighth for two cornets, the ninth for two tenor trombones, and the tenth for a bombardon and a stringed double-bass. The special feature of the method is that the various books are so arranged that any or all of them can be played together. Of the effect it is of course impossible to judge, as no score is published; but the idea is an ingenious one, and the simultaneous practice of these studies would doubtless be beneficial to the student's feeling for time.

Vocal Trios, with Pianoforte Accompaniment. Second Series. Augener & Co.

GOOD trios, especially for female voices only, and with English words, are by no means over-abundant; though one would imagine that the demand for this class of composition, especially in ladies' schools, would have certainly produced a supply. The present series, or at least the eight numbers of it which now lie before us, contain no absolute novelties, though some of the numbers have not, so far as we are aware, appeared previously with an English text. With the exception of two trios by Curschmann, the whole series is for three female voices. The two pieces by Curschmann just referred to are the well-known "Ti prego" and another less familiar, though hardly less pleasing trio, "Farewell." This, like its companion, is written in the form of a canon with an obligato accompaniment for the piano, but is for two sopranos and tenor, while the "Ti prego" is for soprano, alto, and tenor. Rossini's "Charity" is an old and popular favourite, one of its composer's most melodious inspirations. The next number of the series is Schubert's setting of the "Coronach" from Sir Walter Scott's *Lady of the Lake*. It is rather singular that of the series of seven pieces from this poem which Schubert set to music only one, the "Ave Maria," should have attained any extensive popularity in this country. Some of the other numbers are nearly, if not quite, equal to it, and the present dirge deserves to be far better known than it is. The remaining numbers of the series consist of four trios by Schumann, which are new to us, as they will probably be to most of our readers. Though none of them rank among his greatest works, they all bear traces of his peculiar and individual style. The first of them is, in our opinion, the most interesting. This is the "Thou art far" ("In meinem Garten"), from his Op. 29, in which the melancholy sentiment of the words is caught with that truth of expression which is so marked a characteristic of the composer. The other three pieces, published in the German edition as Op. 114, date from the year 1853—a period at which the traces of the mental disorder which overshadowed Schumann's later days were already manifesting themselves; and, as in some of his later works for the piano, we miss in them the spontaneity of his earlier compositions. Side by side with lovely passages, such as the opening phrase of the "Night," or the close of the "Look upward," are to be found passages which show a straining after effect, and a determination to be original at any cost. The pieces will, nevertheless, repay the study of those who are interested in tracing the genius of the master through all its various phases.

The Organist's Quarterly Journal. Part 23. Novello, Ewer, & Co.

THE present number of this periodical seems to us, on the whole, scarcely equal in the average interest of its contents to some that we have seen previously. This, however, is by no means surprising when it is considered that the work consists entirely of original compositions, specially written for it. Many excellent performers would present but an indifferent figure in composing for their instrument; and, on the other hand, many good composers do not know enough of the specialities of the organ to be able to write for it effectively. Our wonder is rather that Dr. Spark, the editor of the present journal, should be able on the whole to sustain so well the interest of the work, than that there should be occasionally a number in which that interest flags. Every editor of a periodical knows the difficulty at times of obtaining suitable materials; and where, as in the present case, the whole work has but one object,

that of providing for the wants of organ-players, this difficulty must be greatly increased.

The first piece in this twenty-third number is a fugue by E. Silas, which is, like all this gentleman's music, thoroughly well written, but which is also, unlike most of his other works, decidedly dry. We should guess that Mr. Silas had promised to supply a piece by a certain date, and therefore could not wait till the moment of inspiration arrived. The following "Andante," by John Francis Barnett, is very melodious and flowing, and withal easy enough to be within the reach even of amateur players. Next comes an "Andante" by Mr. Stimpson, the organist of the Birmingham Town Hall, which begins well, but contains on the last page some florid solo passages for the flute stop in the modern French style, which we think not only objectionable in themselves, but out of keeping with what has preceded. We then find "Twelve Short and Easy Preludes," by C. C. Moldenhauer—a kind of composition for which we confess we have not much partiality, as the real musical value of such pieces is generally in inverse proportion to their shortness and easiness. These, however, are not bad of their kind. The concluding piece of the present number is a "Postlude," by Humphrey J. Stark, F.C.O., which again, though not badly written, is of no especial attractiveness in its themes.

SHEET MUSIC.

INSTRUMENTAL.

Après le Coucher du Soleil (After Sunset); *Le Torrent, Study*; by JOACHIM RAFF (Augener & Co.), form the latest addition to the series of selections from the pianoforte works of this composer, which the firm of Augener & Co. has been for some time publishing. The former is an andante for the piano, of a meditative and dreamy character, which, however, is hardly equal in charm to some of Raff's other pieces; the study, on the other hand, is a showy and brilliant piece, which, while it will be found useful by teachers, will also be found attractive by players.

"*Ricordanza*" for the Pianoforte, by HENRY CHARLES BANISTER, Op. 27 (Lamborn Cock), is a short and simple little piece, which displays more than average taste in the subjects and skill in the harmonies, and which we therefore recommend with pleasure.

Festive March, for the Piano, by J. ARTHUR DIXON (Liverpool: Philipps, Hart, & Co.), can only be properly described by one word—rubbish.

Larghetto and Fugue for the Organ, by WESTLEY RICHARDS, Op. 7 (Lamborn Cock), cannot be ranked among this writer's happiest efforts. The opening theme of the larghetto is good, but the movement contains a most awkward and uncomfortable return to the subject at the bottom of the second page. The fugue, though clever, is (like the majority of modern fugues) dry, and, moreover, contains on the ninth bar of page 7 a slip of a kind seldom met with in Mr. Richards's music—namely, consecutive fifths between the extreme parts. It is true that these fifths are divided by quavers; but as they come on the accented beats of the bar, and the intermediate notes are not an integral part of the harmony, the effect is just as bad as if they succeeded one another immediately.

SONGS.

Hereafter, and *The Message from the Mill*, Songs, by CLEVELAND WIGAN (Lamborn Cock), are from the pen of a gentleman of whom we have often had occasion to speak favourably in these columns. Both have good points, though we prefer the former, which is full of genuine musical feeling.

I think of Thee, my Love, Song, by FERDINAND PRAEGER (London: C. J. Klitz), is a pleasing and unpretending little piece.

A Day Dream, Ballad, by MAIORA (same publisher), is melodious but somewhat commonplace. It contains in one of the symphonies an "echo" which is quite different to what has preceded it, and reminds one of the well-known Irish echo, which, when asked, "How are you?" replied, "Pretty well, thank you!"

The Lost Maiden, Song, by BENNETT GILBERT (same publisher), is spirited and pleasing as music; but it seems to us remarkably inappropriate in places to the words. Thus the concluding lines—

"But hark to that wail
Through the maddening gale;
All, all have sunk below!"

are set to a melody which is rather jovial than otherwise.

I think of Thee, Song, by CHARLES HENRY SHEPHERD (Ashdown & Parry), is very well written, and (though the modulation from A flat to E major on page 6 reminds us slightly of Schumann's

"Widmung") fairly original. We can recommend it as being above the average.

The Magic Harp, Song, by STEPHEN S. STRATTON (Birmingham: Adams & Beresford), may be praised as one of the most thoroughly original songs we have seen for a long time. The composer has entered heartily into the spirit of the words (which are by Dr. Mackay), and has produced a piece which does credit alike to his invention and his skill in composition.

Concerts, &c.

THE HANDEL FESTIVAL.

THE late date in the month at which the Handel Festival fell, together with an unusual press of other matter, prevented our giving an account of it in our last number. At this date our readers will not expect a detailed account of it; nevertheless, however briefly, it deserves to be put upon record. Before speaking of this fifth triennial festival, it may be well to call to mind that these festivals owe their origin to a desire on the part of the Sacred Harmonic Society to commemorate the hundredth anniversary of Handel's death in a worthy manner. The success attending the preliminary festival of 1857, and the commemoration festival of 1859, led to the establishment of triennial festivals, which have regularly been held at the Crystal Palace since 1862. The general plan adopted at the commemoration festival of 1859 has on all subsequent occasions been closely adhered to, except so far as concerns the gradual increase in the number of executants employed, the provision of additional seats for the audience, and such improvements as from time to time have been made in the acoustical conditions of the building. On each occasion there have been three days' performances, preceded by a public rehearsal, consisting in each instance of the oratorios *Messiah* and *Israel*, and a miscellaneous selection of detached pieces. Thus, to the disappointment of those who, when these festivals were instituted, anticipated that a good deal more would be done than has yet been attempted, towards making known Handel's less familiar works, the "Selection" day has been the only one on which it has been sought to promulgate a knowledge of them, and this only in a most restricted manner. We venture to hope, therefore, that when the time comes round for another Handel Festival, some other oratorio than the *Messiah* will be included in the three days' scheme. Though the *Messiah* has so long been regarded by Englishmen as Handel's most popular work, there seems to be no reason why it should be brought to a hearing at every festival, when we call to mind that so many opportunities are accorded in every direction elsewhere for the rising generation to make acquaintance with it, and that on the present occasion, from a mercantile point of view, it proved the least attractive of the three days' performances. To substitute another oratorio for the *Israel* there would be less reason, because in addition to its being pre-eminently a grand choral work, it is the double choruses, with which it abounds more largely than any other work of Handel's, that so eminently fit it for performance on the grand scale which obtains at festivals held in so vast an arena as that of the Crystal Palace. Its pre-eminence for performance on such occasions was made very apparent, the grandest effects as regards volume of tone being attained in those passages in the double choruses where the two choirs overlapping were singing in eight real parts. The reason is not far to seek. It has been pointed out as an ascertained fact that a single tone cannot be increased in volume beyond a certain point by cumulation of the organs producing it, be they pipes, strings, or voices. The point to which pipes speaking in unison may be reduplicated with a gain of power, but beyond which any reduplication is so much power wasted, is well known to organ builders. Let three pianofortes play in unison, and it will be seen that three are very little more powerful than two; add a fourth, and there will be no perceptible difference. So with voices: it has been stated that the limit of power is reached by 500 voices singing in unison. It follows, therefore, that 500 voices to a part are all-sufficient in a four-part chorus, but that double that number may be employed in a chorus written in eight parts.

Though one cannot but regret that more has not been done to extend a knowledge of Handel, one cannot be blind to the fact that a great deal of the progress made of late years throughout the kingdom in the practice of choral music has, doubtless, been owing to the institution of these periodical festivals. This is especially noticeable in the case of the metropolis, which can now supply almost the whole musical contingent for a Handel Festival without relying upon aid from the provinces. Reference to the printed list of those who took part in the late festival, shows that of the 2,972

choralists engaged, less than 600 came from a distance; and that of the band of 455 instrumentalists, all but 50 belonged to London or its immediate neighbourhood.

The late festival was on the same gigantic style as its predecessors, the musical arrangements being, as on previous occasions, confided to the committee of the Sacred Harmonic Society, advised by their conductor, Sir Michael Costa. Though, since a Handel Festival has become a matter of regular recurrence, curiosity respecting it may to some extent have subsided, the real interest it excited was as great as ever. The general excellence of the performances has on all sides been admitted to have been at least on a par with, if not superior to, that of former years. Though it would be easy to point out occasional slips in the choral singing, arising from that carelessness which singing in an over-big choir always engenders, the marvel was that they were not of more frequent occurrence. The principal vocalists engaged were Mmes. Titiens, Sinico, Otto Alvsleben, Lemmens-Sherrington, Trebelli-Bettini, and Patey; and Messrs. Sims Reeves, Cummings, E. Lloyd, Kerr Gedge, Vernon Rigby, Foli, Agnesi, and Santley. All exerted themselves to the utmost to make their voices heard throughout the vast arena. The varying success which attended their efforts afforded evidence that the highest-pitched voices (sopranos and tenors) are the most telling in so vast a space, but that school and method are of more avail than a naturally powerful organ. The important post of accompanist at the organ was ably filled by Mr. Willing, and the services of Mr. W. T. Best retained as solo organist. The most important duty of all—that of conductor—devolved, as on all former occasions, upon Sir Michael Costa. Though much of the musical success of the festival is doubtless to be put down to the skill and unflinching energy displayed by him in this capacity, the fact cannot be disguised that the amount of pleasure and satisfaction which might have been anticipated from such a gathering was greatly diminished by the instances—too numerous to recapitulate—of the unwarrantable liberty taken by him in altering Handel's text. We are not referring to the provision of additional accompaniments, which are indispensable on such occasions; monstrous and overlaid as these often were, it was satisfactory to note that in the works re-scored for this particular festival more moderation had been exercised than in some of those prepared for former occasions, when Sir M. Costa had less confidence in his choral forces. Though by the nature of the case there may be some excuse for such a method of procedure, there can be none for actual alterations of passages, and additions in some cases of whole bars to Handel's music. A few of the most glaring instances of alteration and addition may be enumerated: in the case of the march from the overture to the *Occasional* oratorio, not only has the rhythm of several passages been changed, but three chords added at the end; the "Dead March" suffered by the arbitrary manner in which Handel's drum parts have been changed; some eight bars of symphony were interpolated at the commencement of the chorus "Wretched lovers;" and a flourish of brass instruments was appended to the chorus "Thy right hand, O Lord."

Of two such well-known works as the *Messiah* and *Israel* not a word need be said. For the former there was a double cast of principals, the soprano solos being divided between Mmes. Titiens and Sinico, the alto between Mmes. Trebelli-Bettini and Patey, the tenor between Messrs. Kerr Gedge and Vernon Rigby, and the bass being shared by Messrs. Agnesi and Santley. In *Israel*, the comparatively few and unimportant solos were sustained by Mmes. Lemmens-Sherrington, Alvsleben, and Patey; Messrs. Sims Reeves, Kerr Gedge, Santley, and Foli.

The programme of the "Selection" day was as follows:—

PART I.—SACRED.			
Overture	.. .. .	Occasional Oratorio.	
Chorus	.. .. .	How excellent Thy Name	
Air	{ MME. TREBELLI-BETTINI	O, Lord, whose mercies	Saul.
Chorus	.. .. .	Envy, eldest born of Hell	
Dead March	.. .. .	Gird on thy sword	
*Chorus	.. .. .	
Air	.. MR. SANTLEY	How willing my paternal love	Samson.
*Chorus	.. .. .	When His loud voice	Jephtha.
Recitative	{ MR. SIMS REEVES	Deeper and deeper still	
Air	.. .. .	Waft her, Angels	
*Air	.. MME. TITIENS	If guiltless blood	Susanna.
*Chorus	.. .. .	Righteous Heaven	
*Air	{ MME. TREBELLI-BETTINI	Lord, to Thee each night	Theodora.
*Chorus	.. .. .	Glory be to the Father	Utrecht Jubilate.

PART II.—SECULAR.

*Concerto for Organ and Orchestra, No. 4. Mr. W. T. Best.			
*Chorus, with Solo	{ MME. LEMMENS-SHERRINGTON	O, the pleasure of the plains	Acis and Galatea.
Air	.. MR. E. LLOYD	Hush! ye pretty warbling choir	
Chorus	.. .. .	Love in her eyes
Recitative	{ MR. SANTLEY	Wretched lovers	Dryden's Ode.
Air	.. .. .	I rage, I melt, I burn
Chorus	.. .. .	O, ruddier than the cherry
*Chorus	From harmony	Alcina. Semele. Alexander's Feast.
*March	.. .. .	
*Air and Chorus	{ MR. VERNON RIGBY.	The trumpet's loud clangour	
*Air	.. MME. TITIENS	Ah! mio cor!	Joshua.
Air	.. MR. CUMMINGS	Where'er you walk	
Chorus	.. .. .	The many rend the skies
Air	.. SIG. AGNESI	Revenge! Timotheus cries	
Trio and Chorus	{ MME. LEMMENS-SHERRINGTON MME. TREBELLI-BETTINI	See, the conquering hero comes	

The pieces marked with an asterisk had not been performed at any previous festival here. Though the programme was far too long, and there were too many solos, here was a fair amount of novelty, but little enough for the chorus to do, considering that since the last festival they have had three years to prepare it in. Among the most striking choruses in the first part were "Envy, eldest born of Hell," and "Gird on thy sword," from *Saul*; "When His loud voice," from *Jephtha*; "Righteous Heaven," from *Susanna*; and "Glory be to the Father," from the *Jubilate Deo*, composed for performance on the day of thanksgiving for the peace of Utrecht, in April, 1713. In the second part, the choruses from *Acis and Galatea*, "O, the pleasure of the plains," and "Wretched lovers," and "The many rend the skies," from *Alexander's Feast*—the latter a fine example of the employment of a "ground bass"—were among the most effective. Space fails us to speak of the solos. We should not, however, pass over the fact of Mr. Sims Reeves's re-appearance at this day's performance, after many months of severe illness. The warm welcome accorded to him he will not easily forget. The organ concerto, performed in a masterly manner by Mr. Best, was in a measure disappointing in effect. The combinations of stops made use of were not always the happiest, and band and organ were not always together. This latter defect might, however, have been more imaginary than real, and may perhaps be accounted for by the fact that, to reach the auditors in certain positions, the sound from the organ had twice as far to travel as that from the band.

The festival ended, as it began, with a performance of the National Anthem, and shouts for Costa and other individuals who had made themselves conspicuous in connection with it. We should not close this notice without adding our testimony to the admirable conduct of the arrangements within the building, as carried out by the authorities of the Crystal Palace. Nothing could have been more perfect.

CRYSTAL PALACE.

THE two concerts of Russian, Polish, and Scandinavian music were among the most interesting of the series devoted to the illustration of national music. As a curiosity in programmes we append that of the "Russian" day in its entirety:—

1. OVERTURE, "Rouslane et Ludmila" ... Glinka.
2. POLONAISE and CHORUS, "A Life for the Czar" ... Glinka.
The Crystal Palace Choir.
3. RECIT. and AIR, "A Life for the Czar" ... Glinka.
Mme. Smida. (Her first appearance.)
4. FANTASIA ON RUSSIAN AIR, "Kamarinskaja" ... Glinka.
5. PART SONGS—
a. "The Night" ... Warlamow.
b. Russian Popular Melody.
The Eight Russian Lady Vocalists. (Their first appearance.)
6. RUSSIAN SONG, "Ich denke stets" ... Tarnoffsky.
Sig. de Reschi. (His first appearance.)
7. ROMANCE and RONDO from PIANO-FORTE CONCERTO in E, Op. II ... Chopin.
Mme. Essipoff. (Her first appearance.)
8. SANCTUS ... Bortniansky.
The Crystal Palace Choir.
9. RUSSIAN ROMANCE ... Klimoffsky.
Mme. Smida.
10. SOLOS for PIANO-FORTE—
a. Romance Russe ... Tchaikoffsky.
b. "Les Alouettes"—Impromptu ... Leschetizky.
c. Valse in a flat ... A. Rubinstein.
Mme. Essipoff.

11. PART SONG, "Troika" *Lasariew.*
 The Eight Russian Lady Vocalists.
 12. FANTASIA, "Cosatschoque" *Dargomijsky.*
 13. SONG *Zai zychi.*
 Sig. de Reschi.
 14. OUVERTURE TRIOMPHALE (Dedicated to
 Alexander II.), Op. 43 *A. Rubinstein.*

As illustrative of Russian music its value was rather of a negative kind, tending to show that the Russians have no national school of music, except so far as concerns their national melodies, which may be said to have composed themselves, their best composers having received their education principally in foreign lands. Foremost amongst them stands Michael von Glinka, who was born at Smolensko in 1804, and died at Berlin in 1857, and who has lately been claimed by Von Bülow as a German in feeling. His overture to *Rouslane et Ludmila* is remarkable for its spirited and fluent character, and well-marked rhythmical themes, but is blurred by its coarse and out-of-doors-like instrumentation. A much more satisfactory example of M. Glinka's skill in orchestration was afforded by his lively fantasia on Russian airs, "Kamarinskaja," the scoring of which is of a far more finished and fanciful character. Glinka's fame, however, rests chiefly upon his opera, *Life for the Czar*, which for thirty-five years has enjoyed a popularity in all the cities of Russia where opera is given, that can only be compared with that of *Der Freischütz* in Germany, but which, as we learn from a letter from Von Bülow, on the late occasion of its production in Milan, for the first time beyond the bounds of the Russian Empire, met with a most scurvy reception from the Italians there. The excerpts from it brought forward on the present occasion included but a song and chorus; the former sung by Wartha when his horse has broken down, while hastening to warn the Czar of impending danger; the latter a polonaise and chorus, an English version of which was adapted for the late reception of the Emperor of Russia, and was now made use of. The song "Armes Pferd"—a somewhat melancholy strain, stiffly sung by Mme. Smida, who nevertheless possesses a powerful organ—doubtless lost much of its effect from the absence of scenic accessories. The chorus of welcome to the Czar, which the band accompanies with a polonaise, was fairly sung, and proved very effective. Dargomijsky's fantasia, "Cosatschoque"—a Cossack dance—though sometimes verging on the grotesque, is a lively and well-scored composition, which testifies most favourably to its author's powers of orchestration. One could not listen to any of these examples of Russian instrumental music without being driven to the reflection that they all seemed to have been designed for the theatre or ball-room, rather than for the concert-room as we know it. As a representative Russian composer, except by birth, Rubinstein has small claims, seeing that at ten years of age he was studying the pianoforte with Liszt in Paris, and was subsequently instructed in theory and composition by Dehn in Berlin. Numerous as are his works of every class for the concert-room, his "Ouvverture Triomphale" cannot be regarded as a favourable specimen of his powers. Clever and effective as it is in points, such a cumulation of noise can never have been intended for performance within doors. Neither of the songs contributed by Mme. Smida and Sig. de Reschi, who has a magnificent voice, nor of the *Sanctus* by Bortniansky, a composer who spent the earlier part of his life in Italy, can it be said that they were marked by any strong national characteristics. With the eight Russian ladies, whom some kindly critic had belauded as "not having an indifferent voice among them," and whose style of singing is of the *café chantant* kind, we were certainly disappointed. The real charm of this concert for musicians consisted in Chopin's pianoforte concerto in E minor, two movements of which (conducted by M. Leschetizky) were so exquisitely rendered by Mme. Essipoff as to make one regret that, notwithstanding the length of the programme, this fine work was not given in its entirety. No less a treat were Mme. Essipoff's solos, which were followed by an enthusiastic recall. M. Leschetizky's impromptu, "Les Alouettes," is so charming a piece that it is no surprise to find that it, as well as Von Bülow's intermezzo, which pleased so much on each occasion of Mme. Essipoff's playing it, have since been published in England.

The programme of the Scandinavian Concert was as follows:—

1. OUVERTURE, "Im Hochland" *N. W. Gade.*
 2. CONCERTSTÜCK, for Chorus and Orchestra,
 "Spring's Message" *N. W. Gade.*
 3. SONG, "Folk Fæderlandssang" *N. W. Gade.*
 Mlle. HOLMBERG. (Her first appearance.)
 4. ROMANCE, "Trollhättan" *Lindblad.*
 HERR CONRAD BEHRENS.
 5. SONGS—
 a. Melody from the Mountains, "Ja! rodde
 mig ut på seigrunden."
 b. Polska from Södermanland.
 Mlle. ENEQUIST.

6. CONCERTO IN A MINOR, for Pianoforte and
 Orchestra *Grieg.*
 Pianoforte, Mr. E. DANNREUTHER.
 7. SONG, "Sensitiva" *Svar Hallstrom.*
 Mlle. HOLMBERG.
 8. DANISH NATIONAL SONG, "Der tappre
 landsoldat" *Herneman.*
 THE TENORS AND BASSES OF THE CRYSTAL
 PALACE CHOIR.
 9. SWEDISH POPULAR SONG, "Pehr Svinaherde" *Old Song.*
 HERR CONRAD BEHRENS.
 10. SCHERZO IN G, from SYMPHONY IN D, No. 1 *Svendsen.*
 (First time in England.)
 11. NORWEGIAN ECHO SONG, "Sa kom."
 Mlle. ENEQUIST.
 12. NORWEGIAN NATIONAL SONG, "For Norge
 kjempers fodeland" (Pearsall's "Hardy
 Norseman").
 THE CRYSTAL PALACE CHOIR.
 13. OUVERTURE, "Elverpigen" (The Erl King's
 Daughter) *E. Hartmann.*
 (First time in England.)

Here composers for the concert-room were far more strongly represented than by the Russian programme. The instrumental works brought forward were all by Danish and Norwegian composers, the solo executants, with the exception of Mr. Dannreuther, being all Swedish. Gade's overture, "Im Hochland," and his charming setting, for chorus and orchestra, of Geibel's "Frühlingsbotschaft," had already been previously heard here. With the song which followed, and which was new to us, we were specially pleased, as well as with Mlle. Holmberg's excellent rendering of it. Of Grieg's concerto, of which it is not long since we had an opportunity of speaking, on the occasion of its being brought forward by Mr. E. Dannreuther towards the close of the last winter series of concerts here, it may again be said that it is one of the most original and effective of works of this class which have been produced in our day. Mr. Dannreuther was again called upon to interpret it, and this he did in a most masterly manner. In theatrical parlance, he may be said to have "created" it, at least so far as England is concerned, but that he will have it all to himself cannot for a moment be expected, for other pianists are sure to take it up. That he will be asked to play it again and again there can be little doubt; that he should not have been invited to play it by either of the Philharmonic Societies would seem surprising, but for the fact that our Metropolitan institutions seem to have been designed more for the benefit of foreign visitors than for resident artists, however excellent. With the scherzo from Svendsen's symphony in D, No. 1, and the overture by E. Hartmann—a brother-in-law and pupil of Gade—we were favourably impressed, but especially with the former. It is not long since we spoke with admiration of Herr Svendsen's octet, brought forward at one of Mr. Coenen's concerts; of the many new chamber works we have heard during the last eight months, we again pronounce it to be the most strikingly original, and at the same time the most taking. We commend it to Mr. Chappell. Our liking for it, and the impression made by the scherzo from Herr Svendsen's symphony, induces us to hope that Mr. Manns will accord a hearing of this latter in its entirety next winter. The Scandinavian popular songs, especially the Swedish, struck us as being much more strongly marked by national characteristics than the Russian songs of the previous concert. Mlle. Enequist especially seemed to please the audience with the polska from Södermanland—a singularly florid national song—and the Norwegian Echo song. She was recalled after the former. Herr Conrad Behrens, who has a magnificent voice, but of which he does not seem to make the most, was recalled after both his songs, and obliged to repeat the concluding stanza of the second. The Danish National Song, "Der Tappre Landsoldat," sung in English by the tenors and basses of the choir, to an accompaniment of wind instruments and drums, arranged by Mr. W. S. Lambert, is probably already a favourite in military and volunteer circles, where vocal and instrumental music are practised in conjunction. The Norwegian national song, Pearsall's "Hardy Norseman," was no novelty.

Quaint and humorous music was represented at the concert of the 18th. The first piece, and in many respects the most successful, was Mozart's "Musical Joke," in which bad performers and incompetent composers are most happily caricatured. Haydn's "Farewell Symphony," the joke in which consists of the performers leaving the orchestra a few at a time in the course of the last movement, till the conductor is left entirely alone, was another feature of the programme, which also included the "Funeral March of Clowns" from the *Midsummer Night's Dream* music, Sullivan's grotesque dance from the *Merchant of Venice*, and Rubinstein's Humoresque *Don Quixote*. Vocal music was contributed by Mme. Florence Lancia,

Signor and Mme. Garcia, the London Glee and Madrigal Union, and the Crystal Palace Choir.

The last of the series of Summer Concerts, on the 25th, consisted almost entirely of ballads, and calls for no special notice.

MR. CHARLES HALLÉ'S RECITALS.

THE interest of these concerts, which have now long ceased to be recitals except in name, was maintained to the very end. We have now to speak of Mr. Hallé's eighth and last recital. Having already in former pages commented more or less in detail upon those which preceded it, we cannot speak of this last without expressing approbation of the liberal manner in which so many new or unfamiliar works have been brought forward, and of the judicious choice which has been exercised in their selection. No less can we speak of this eighth and last recital without feeling regret that it was the last. It commenced with a quartet in E flat, Op. 6, for pianoforte, violin, viola, and violoncello, by F. Gernsheim, which, by its orthodox plan, its generally bright and melodious character, and clear construction, made quite as favourable an impression on this its first hearing here, as the same composer's trio produced at Mr. Hallé's opening recital in May last. The other great concerted piece, with which it concluded, was Schubert's quintet in A, Op. 114, known as the "Forelle" quintet, on account of the variations which Schubert has so happily introduced in his song "Die Forelle." For his solos, Mr. Hallé made choice of Beethoven's grand sonata in A flat, Op. 110, and Chopin's berceuse, Op. 57, and polonaise in A, Op. 40, and assisted Mme. Norman-Néruda in Tartini's sonata in G major, for which a pianoforte accompaniment has been provided by M. Leonard, of Brussels. An interesting feature of this recital was the appearance of another lady fiddler, Mme. Arlberg Néruda, a sister of Mme. Norman-Néruda, with whom and with her brother, Herr Franz Néruda, she was heard in two charming little pieces by Schumann. The one was the pensive sketch "Sheherazade," from Schumann's well-known *Album für die Jugend*, and the other "Träumerei," from the equally familiar *Kinderszenen*; but by whom they have been arranged for two violins and a violoncello was not stated in the programme. Their effect in this form, exquisitely rendered as they were by the family Néruda, was truly delicious. Both were enthusiastically applauded, the latter—played *con sordini*—so much so, that there was no help but to repeat it.

MUSICAL UNION.

THE eighth and last *matinée* of the season was, as usual, of a more extended character than any of the preceding. Not only were the concerted works brought forward on a larger scale than usually obtains here, but the solos, contributed by the most conspicuous of the artists engaged for the past season, were more than usually numerous and varied in character. The works executed were Beethoven's septet in E flat, Op. 20, for violin (Senor Sarasate), viola (M. Van Waefelghem), violoncello (M. Lasserre), contrabasso (Mr. Jakeway), bassoon (Mr. Hutchins), horn (M. Paquis), and clarinet (Mr. Lazarus); and Hummel's septet in D minor, Op. 74, for pianoforte (Mme. Essipoff), flute (Mr. Radcliff), oboe (M. Barret), horn (M. Paquis), violoncello (M. Lasserre), and contrabasso (Mr. Jakeway). With such an array of talent, each of the executants engaged being a well-known master of his particular instrument, it will readily be believed that their rendering of these two remarkable and effective works was extraordinarily fine. Though in Hummel's septet it is the pianoforte that has the leading part, the instruments associated with it have by no means an unimportant or uninteresting part to play. A finer performance than that provided by Mme. Essipoff and her companions in art could hardly be imagined. The solos were rich and varied. M. Lasserre contributed an andante of his own, and Signor Papini an adagio by Spohr. Admirable as is the playing of both of these artists in concerted music, it is in their solos that they are heard to the best advantage. The enthusiasm they evoked was only surpassed by that elicited by Mme. Essipoff, who came last, and after giving Chopin's nocturne in C minor, Schumann's scherzino from the "Faschingschwank aus Wien," and Liszt's "Rondo des Lutins," was recalled to the piano, and gave in addition Von Bülow's intermezzo, which at the previous *matinée*, as well as at one of her own recitals, met with the warmest approbation.

Professor Ella may fairly be congratulated on the success which has attended this thirtieth season of the Musical Union. As so much of it has depended upon the artists he has been the means of bringing forward, as well as upon the judicious choice he has exercised in the music presented, it is satisfactory to learn that,

health permitting, it is his intention still to continue the direction of this estimable institution. That he may be spared for many years will be the united wish of all who have derived both enjoyment and instruction from his excellent catering.

PHILHARMONIC SOCIETY.

BRAHMS's "Serenade" in A major, for a small orchestra, Op. 16, formed an important item in the scheme of the seventh concert. As far as we know, it had only been once previously heard in England—viz., at one of the daily performances given, in connection with the International Exhibition, at the Royal Albert Hall last year, under the direction of Mr. Joseph Barnby, who, it is to be regretted, met with so little encouragement on the part of the public, that he has not thought fit to repeat the experiment during a second season. For its entitlement of "Serenade" we are at a loss to account, seeing that it follows the orthodox form and proportions of a symphony, the only digression consisting of a fifth additional movement, there being a minuet as well as a scherzo. It is written for a small orchestra containing only two flutes, two hautboys, two clarinets, two bassoons, two horns, violas, violoncellos, and double-basses, with a piccolo-flute in the last movement. How many, on hearing for the first time that Brahms had produced a work for an orchestra without violins, must have exclaimed, "How dull and lifeless such a work, divested of what one is wont to regard as the life and soul and brightness of the orchestra, must sound!" Reference to the score, together with the experience of a performance of it, shows that this is by no means altogether the case. Brahms's work is most properly to be regarded as one in which the leading parts are for the most part assigned to wind instruments, while the lower strings generally play but a subordinate rôle. Brahms writes most deftly for wind instruments, though, from a practical point of view, not always in a manner most to be commended, as may be instanced by the employment of clarinets in three different keys. Here, however, it was merely a choice between tone-colouring and expediency—and perhaps, in spite of the increased difficulty, Brahms did right to sacrifice the latter. Being less diffuse in form and more original in character than the same composer's earlier Serenade in D, Op. 11, for full orchestra, of the two it is certainly to be preferred. Of the five movements of which it consists, the opening *allegro*, the *scherso* with its quaint rhythms (unanimously redemanded, and repeated), and the graceful *quasi menuetto* appeared to us the most striking. The slow movement, though containing beautiful ideas, seemed somewhat tedious; but this might be the result of its being given at a pace certainly slower than that indicated by *non troppo adagio*. The concluding *rondo*, though less original than the other movements, is remarkable for the freshness of its second subject given out by the hautboy; and the employment of a piccolo in it, if not always commendable, at least tends to impart that brightness which, towards the close, one was beginning to feel the want of. The performance of the work, which is by no means easy of execution, was a most commendable one, and reflected the highest credit both upon the band and their conductor, Mr. W. G. Cusins. The impression made upon the audience seemed also highly favourable, and no doubt will lead to its being heard again and again elsewhere. For the great majority of the audience the appearance of Mme. Essipoff was no doubt the principal attraction of the evening's programme. Though some may have felt disappointed at her choice of Mendelssohn's concerto in G minor, in preference to some less familiar work, their disappointment must have quickly vanished in listening to her rendering of it. A finer performance we cannot recall; the new life which Mme. Essipoff seemed to infuse into it must fully have reconciled those who, while admitting its great merits, cannot but regard it as a work which, since Mendelssohn himself first played it at the Philharmonic, now more than forty years ago, has but too frequently been brought forward to the exclusion of works equally demanding a hearing. The enthusiasm Mme. Essipoff excited was extreme. No less warmly was she applauded after her solos, which included Tausig's clever but somewhat free transcription of Bach's Organ Toccata in D minor, the delicious minuet from Schubert's Fantasia-Sonata in G major, and Chopin's brilliant Scherzo in C sharp minor, Op. 39. The Symphony was Beethoven's, in B flat, No. 4. Had the latter portion of it, in which the band gave evident signs of fatigue, been as well played as the earlier movements, there would have been little more to desire on their part. The overtures were Mr. A. S. Sullivan's *Marmion*, composed for the Philharmonic Society in 1867, and since "re-touched" by him, but without any very definite results, and Mozart's *Zauberflöte*. The vocalists were Miss Edith Wynne and Mme. Bentham-Fernandez. Though lacking the physical power for such an exploit, Miss Wynne gave a highly-finished and artistic reading of the scena, "Softly sighs," from Weber's *Der Freischütz*. Mme. Bentham-Fernandez was heard in the hackneyed rondo "Non

più mesta," from Rossini's *Cenerentola*; and the two ladies combined in the duo, "Sull'aria," from Mozart's *Nozze di Figaro*.

There was no novelty and only one symphony in the programme of the eighth and last concert, which probably, in a measure, goes far to account for the fact that the general execution by the band was, in many respects, the best at any of the season. A further deduction may fairly be drawn from this to the effect that Mr. W. G. Cousins has succeeded, by the end of the season, in drilling his band into something like efficiency. The difficulty he has had to contend with is apparent, when one bears in mind that during the last two seasons he has been deprived of the assistance of the members of the two opera bands, who formerly formed his chief contingent, and that he has consequently been obliged to draw his forces from other sources. It says a great deal for the numerical wealth of the metropolis in orchestral musicians, that three such fine bands as those of the Philharmonic Society, and of the two Italian operas, can be heard on the same evening. At the same time it seems as much a pity that such a band as it has cost Mr. Cousins three months or more to make, should be disbanded without the prospect of being brought together again before the month of March next, as it is to be regretted that our one representative Metropolitan Orchestral Society should in these days content itself with giving but eight concerts in the course of the whole year. The overtures were Mendelssohn's "Isles of Fingal," Weber's "Jubilee," and that to Rossini's *Guillaume Tell*. The performance of the last-named was a remarkably fine one; so fine, indeed, it was, that one is led to question why it is that the same performers cannot play an overture, or a symphony by Mozart or Beethoven, with the same amount of spirit and refinement. Are Rossini's scores laid out in a more practical and effective manner than those of Mozart and Beethoven? On reflection one is driven to account for it by the surmise that it is simply because our instrumentalists, from their education, have more feeling for the lighter music of the Rossini school than for the severer style of the old masters. The symphony—Beethoven's, in A, No. 7—was well timed by Mr. Cousins, and for the most part played in a spirited manner. Beethoven's concerto, in G, No. 4, for pianoforte and orchestra, served to bring forward M. Saint-Saëns, the organist of the Madeleine, Paris, whose attainments as a thoroughly well-read musician, an executant, and a composer, have met with their due recognition even in Germany. His rendering of Beethoven's concerto, though one of the highest excellence from a mechanical point of view, failed, however, to make its due impression from the lack of warmth and expression he displayed, especially in the *cantabile* passages. The clever cadences that he introduced—presumably his own—were brilliant and effective, and in good keeping with the general character of the movements in which they found a place. Mlle. Titiens and Mr. Santley were the vocalists. The fine voice and style of the former was heard to the best advantage in the well-known recitative and aria "Non mi dir," from Mozart's *Don Giovanni*. Mr. Santley came forward with Stradella's so-called cantata "Il Nerone," which, it will be remembered, he introduced at a Monday Popular Concert last year, to a pianoforte accompaniment added by the late Bernhard Molique to the bare bass part, which is all the support to the voice the composer is supposed to have written. Nero watching the burning of Rome forms the ghastly and repulsive subject of this cantata, or scena, as at this date it should rather be called. Though interesting as an early example of the intermixture of recitative and rhythmical melody, it is, on the whole, a terribly tedious and dreary affair. That it contains grateful passages for the voice, such as the composers of Stradella's day—themselves singers—knew so well the trick of inventing, was probably its recommendation to Mr. Santley, who gave it, for the first time, on this occasion with retrenchments, and an orchestral accompaniment, specially written for him by Sir Michael Costa. The remaining vocal piece was the favourite duet, "La dove prende," from Mozart's *Zauberflöte*, which Mlle. Titiens and Mr. Santley were compelled to repeat. The "Jubilee" overture, in which Weber has so happily interpolated our National Anthem, formed a loyal close to the society's sixty-second season.

THE MOZART FESTIVAL AT COVENT GARDEN.

(FROM AN OCCASIONAL CONTRIBUTOR.)

WHEN, more than two months since, the *Academy* first announced that Mme. Adelina Patti had promised to give a concert in London for the benefit of the Salzburg Mozarteum, all the expectations of amateurs were raised to the highest pitch, as is always the case when Mme. Patti takes anything in hand. Of course, *La Diva* could but fulfil, or rather surpass, even the highest anticipations, and so I have to report an almost entirely enjoyable evening and morning spent at Covent Garden Theatre on Thursday, 16th, and Friday, 17th; for the directors, who began their concert on Thursday,

took us most quietly over to Friday morning. Before speaking of the concert itself, a few words must be said on the society for whose benefit it was given.

For several years past the "Mozarteum," or "Mozart Society," in Salzburg has been much talked of by visitors to this town, as a small, but very rapidly improving institution. Under the clever management of Dr. Bach, the society had acquired the house in which Mozart was born as their property, and, in this house, kept a Mozart library, where everything that Mozart has written, and everything that was written on Mozart, was kept. The society also possessed a large number of Mozart relics, amongst which there is a very curious one—namely, a play-bill (the only one remaining, we are told) of the first performance of *Zauberflöte*.

As the society grew, it was proposed to fulfil its object—that is, to honour the great composer whose name it bears, by establishing a national academy of music, called "Mozarteum," where true talent should be educated for a merely nominal sum. Now the plan was all ready—the charter too—but not the money, as it so often the case with such societies. But Dr. Bach at last found his way through the labyrinth which the empty cash-box always seemed to him. He established a branch in Vienna, of which Dr. Oskar Berggrün, one of the editors of the *Deutsche Zeitung*, and hon. treasurer of the Wagner Society in that city, was made director. Through him new means were opened to the "Mozarteum." He collected subscriptions, and arranged concerts to be given in several large European towns for the benefit of the fund; and one of these concerts is the one I have to report on in these lines.

There is so much to praise in this concert, that we are sorry to say there is also something to blame. First of all, it was a great mistake to insert a whole symphony (the one in E flat) in a programme consisting almost entirely of vocal solos and duos, because nobody could or would listen to it as one would at an orchestral concert, and half the audience left the house while it was played. To give a specimen of Mozart's symphony-writing, on this occasion, one movement of a symphony—a menuet and trio, for instance—would have been sufficient. The performance of the symphony also extended the concert to such an unusual length that several omissions had to be made during the evening, amongst which, to our regret, was the piano and violin duo (Variations from the F major Sonata) that Mlle. Krebs was to play with Mr. Carrodus. Another mistake was the total absence of any piece that had the charm of novelty. Amongst the twenty-five pieces the programme contained, was not a single one that was not more or less often heard. Surely, on such an occasion as this, it would have been more appropriate to sing or play some rarely heard music, instead of the old melodies that one hears every day! When last December the anniversary of Mozart was kept at the Crystal Palace Saturday Concerts, we find amongst the fine works of the great composer, which were then performed, not less than three that were almost unknown to the English public; why could the directors of this concert not do the same? The arias and duos of *Nozze di Figaro*, and *Don Giovanni*, were charming—but why "toujours perdrix." To finish with my complaints, I must say, that I also was disappointed at not finding on the programme a single one of the many beautiful songs Mozart has written. This was a double mistake, as there was also such a singer as Mme. Vilda to interpret them. I remember how delightfully I heard her sing—two years back—"Das Veichen." But now, I fear, there will not be room enough to praise all that deserves praise; and amongst these there is, of course, first Mme. Adelina Patti herself. The warmest thanks are due to her for giving her so valuable aid for this laudable purpose. Her singing was as beautiful as ever. "Batti Batti," the aria of Zerlina in *Don Giovanni*, suits her style the best of anything she sings. Everybody was delighted to hear la Marquise in the duet "La ci darem la mano" together with M. Faure; the famous baritone also sang as solos "Deh Vieni alla Fenestra" (*Don Giovanni*), and "Non più andrai" (*Nozze di Figaro*). Mme. Vilda sang the aria from *Il Seraglio* as nobody else can; and Mlle. d'Angeri gave splendidly "Non più di fiori" (*Clemenza di Tito*), and with Mlle. Calasch the duet "Ah perdona" from the same opera, the overture of which opened the concert. Mlle. Marimon made great effect in "Gli angui d'inferno" (*Zauberflöte*), and in the duet, with Mlle. Albani, "Sull'aria." Other vocal contributions were made by Mlles. Smeroschi, Bianchi, and Catino, and Signori Maurel, Ciampi, Bagagiolo, Bettini, and Nicolini. The chorus of the Royal Italian Opera sang the beautiful "Gloria" of the Twelfth Mass.* The orchestra played the already mentioned symphony under the baton of Sir Julius Benedict, the other conductors having been Signori Vianesi and Bevignani. One of the most interesting performances of the concert I reserve to the

* It is well known that the authenticity of this mass is denied by the greatest authorities, such as Jahn, Köchel, &c. The propriety of its introduction at this concert seems open to question.—ED. M. M. R.

last—the performance of the first and last movements of the G minor quartet, played by Mlle. Marie Krebs, and Messrs. Carrodus (violin), Burnett (viola), and E. Howell (violin). Upon this occasion I heard Mlle. Krebs, whom I knew as such an excellent performer of all other kinds of pianoforte-music, for the first time in chamber-music, and was very glad to see that she performs in a quartet as artistically as in a piece with orchestra or solo. The concluding piece was the Finale of *Don Giovanni*, in which all the soloists and choristers of the Royal Italian Opera took part.

The concert was under the immediate patronage of Count Beust, and other celebrities; to whom, as well as to Mme. Adelina Patti, and all the other artists who contributed, warmest thanks are due.

S. M.

Musical Notes.

A CONCERT was given at the Hanover Square Rooms, on the 8th ult., in aid of the Church Alterations Fund of St. Mary's, Bryanston Square, at which, in addition to such miscellaneous pieces as are usually to be heard on similar occasions, classical music was well represented by Schumann's piano quintet, Haydn's trio in G (in both of which works the pianoforte parts were sustained by Miss Jessie F. A. Reid), and piano solos by Schumann and Chopin, played by Mr. Charles Hallé.

THE Musical Artists' Society gave their second trial of new compositions at the Fine Arts Gallery, Conduit Street, on the 22nd ult. The principal features of the very interesting programme were a piano sonata in F minor, by Mr. H. C. Banister; a piano trio in B major, by Dr. Maclean; a trio in C minor, by Mr. J. F. Barnett (in which the admirable piano playing of his sister, Miss Emma Barnett, deserves special mention); and a duo brilliant for two performers on the piano, by Mr. C. E. Stephens.

THE New Guildhall, Plymouth, will be opened on the 13th inst., by H.R.H. the Prince of Wales. On the two following days a grand musical festival will be held. The band and chorus—the latter consisting of the members of the Plymouth Vocal Association—will number 350 performers, under the direction of Mr. F. N. Löhner. The soloists announced are Mlle. Elena Corani, Mlle. Enequist, Miss Julia Elton, Miss Helen d'Alton, Mr. Edward Lloyd, Mr. Kerr Gedge, Sig. Agnesi, and Mr. W. Drayton. The three concerts to be given will comprise *Elijah*, the *Creation*, and a miscellaneous vocal and instrumental programme.

THE result of the Society of Arts' Examination in Music, just issued, shows that 102 persons have received certificates from the examiner, Mr. J. Hullah. Of these, 62, including the first prizeman, are Tonic Sol-Faists.

THE first volume of Mr. William Chappell's "History of Music" is just published. It comprises the period from the earliest records to the fall of the Roman Empire, and contains many new theories as to much-disputed points relative to the music of the ancients. We hope shortly to review it in these columns.

ON the occasion of his retirement from the post of organist to St. Mark's Church, Hamilton Terrace, which he has held for twelve years, Mr. Alfred Gilbert has been presented by the members of his choir with an elegant and costly time-piece.

MR. WILLIAM HENRY MONK, organist and director of the choir in King's College, London, has been elected to the Professorship of Vocal Music in the same college, vacant by the resignation of Mr. John Hullah.

THE London musical season having now ended, the usual provincial concert tours are in active preparation. Among the travelling companies of artists already announced are those of Mme. Liebhart, who takes with her Miss Alice Fairman, Mr. Nelson Varley, Mr. Thureley Beale, Miss Therese Liebe, and Mr. Frederick Archer; and of Mr. Vernon Rigby, who will be supported by Miss Banks, Miss Julia Elton, Mr. Lewis Thomas, and Mr. J. S. Shedlock, B.A.

IN the quotation from Mr. Forman's translation of Siegmund's love-song from Wagner's *Walküre*, cited by Mr. Dannreuther (Comments on Alliterative Verse) in our last number, a ludicrous printer's error was overlooked: instead of the phrase *fatherless flowers*, the 18th line should read *fetterless flowers*.

MR. H. G. TURNBATH, Mus. Bac. Oxon, Truro, has been awarded the Five-Guinea Prize offered by the College of Organists, for the best Evening Service (Cantate and Deus Misereatur) with obligato organ.

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